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CATALOGUE

OF AN EXHIBITION OF

ETCHINGS

BY

PIRANESI

OF THE

TEMPLES AT PÆSTUM

AND OF

ANCIENT ROMAN EDIFICES

WITH AN INTRODUCTION BY

RUSSELL STURGIS

FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

AUGUST 1ST TO AUGUST 31ST, 1907

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THE DE VINNE PRESS

INTRODUCTION

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AS this paper is to be reprinted, it seems well to add to it a few remarks upon the Piranesi etchings of the Pæstum temples. Messrs. Frederick Keppel & Co. have added to their collection some brilliant proofs of these important engravings. From these prints it appears that in no part of his large *répertoire* was Piranesi more devotedly a pupil of the school of deep and black shadows than in this special episode. It seems odd that the buff and gray columns and entablatures of weather-worn tufa, gilded and glorified by the south Italian sun, should have enabled any artist of insight and of expressional power to have made out of them such an absolute study of jetty blackness and vivid white. That, however, is the daily mystery of fine art; so little does it concern itself with the facts of nature — so powerfully does it convey the artistic truth which the artist conceived! We can say that without in any way admitting that Piranesi's proof was as valuable — as important, as interesting, as attractive — as would have been an artistic verity which came nearer to the actual fact. Nature is wiser than artists, sometimes; and even the boldest preacher of the doctrine of "art for art's sake" will not deny that assertion.

As to the Pæstum temples themselves, it is curious to note that in the middle of the eighteenth century they were as ruinous as now, with hardly a stone in its place, which has since fallen. This fact illustrates the truth, which has been stated many times, but which the reading public generally refuse to accept, — the truth that time has little to do with the destruction of a solid building. It is not time, but the wilful injury done by man, superadded, in some cases, to the shock of earthquake, which has ruined the great buildings of the past. The Pæstum temples took more injury during the years when the little town of Pesto clustered around their bases than during the three centuries which have elapsed since the inhabitants took fright at the increase of malaria in the district and moved their household goods to somewhat more salubrious locations. The little town had existed, even as Pompeii had existed, for at least twenty centuries; first as a Greek city, and, as such, called Poseidonia, or the town of the Sea God, then under Roman dominion as Pæstum, finally as a mediæval Italian town under the name of Pesto; and never seems to have risen to importance as a city, as a port, as a place of Commerce or of War; being famous only for its exquisite roses which

the luxurious people of the capital imported, as we of the American cities bring our roses to town in quantities and at fantastic prices all winter through. Pæstum had the advantage over our northern rose gardens in its climate and its situation, hardly ever visited by frost or even by cold northerly winds and rapid changes of temperature. On the other hand, as the Scotch and the Germans of northern Germany are more interested in flower gardening than other people — as it seems to be necessary to live in a more inclement climate in order to get up a real love for flowers — it may be that the Pæstum roses were not so fine as those which the cold, east-windy environments of Boston bring forward year by year. It is curious to think of this little town existing through the Roman time without serious changes made in the pure Greek architecture of the temples and the incomprehensible "Basilica," and the following years of medieval contest, misery, and ill-government all passing without more injury to these temples than to leave them roofless. That they should have been so little used for stone quarries is a proof how small and unenterprising was the town in which they had to stand so long.

As for the "Basilica," called by Piranesi the house of the Amphictyonic Council — a most whimsical appellative — it is always of interest to note the unexplained peculiarities of some ancient building of importance and belonging to an important epoch. Whereas all other temple-like structures — all other peristylar buildings of Greek antiquity — have four, six, eight, or some even number of columns on each of the two smaller faces, in this singular building alone are there nine on each of the narrower fronts. As an additional feature akin to the first, a row of columns divides its plan lengthwise, so that the middle column of the nine is an end column of that dividing row of pillars. Does this mean that the original building had two cellæ, or enclosed chambers? Is it not more likely that it contained no enclosed chambers at all, but was merely an open portico, with perhaps low screen walls or more movable and less massive screens between the pillars or between some of them? In this latter case the name "Basilica" is not so much a misnomer, for the basilicas were porticos for the people in which to walk and to transact business, and the addition to them of chambers for court-rooms, tribunals, and the like was not essential, but as it were an afterthought. There seems no reason for not continuing to call it "Basilica" until further information shall have been obtained. That information is not expected until some millionaire furnishes the means for elaborate examination of the whole site of Pæstum, involving years of digging and months of study, and the comparison of results. RUSSELL STURGIS.

Pæstum was a Greek city, a colony of Sybaris, founded about 600 B.C., and brought under Roman domination after the failure of Pyrrhus's invasion in 273 B.C. Under Roman rule Pæstum dwindled, and it was finally destroyed by the Saracens in the 9th century. The site is now deserted. The Greek walls are still standing throughout their circuit of 2½ miles, with 8 towers and 4 gates more or less ruined: the plan is approximately trapezoidal. Within the walls the three archaic Doric temples form, from their remarkable state of preservation, the most impressive Greek architectural group existing, except the monuments of Athens. Besides these beautiful temples, little is visible except remains of a Roman amphitheater, theater, and temple, all very ruinous. The temples of Pæstum are not mentioned by ancient writers, and were unknown to modern scholars until described by Antonini in 1745. The temple of Neptune, so called, is one of the three best preserved Greek Doric temples, retaining all its exterior columns and most of those of the interior, and majestic in its aspect. It is peripteral, hexastyle, with 14 columns on the flanks, on a stylobate of 3 steps, measuring 85x190 feet. The columns are 7½ feet in base diameter and 29 feet high. Entablature and pediments are practically intact. Both pronaos and opisthodomos have two columns in antis. The cella has two double ranges of 7 Doric columns, the lower tiers of which are still complete. The temple is built of the local travertine, which has assumed from age a rich yellow color. It dates from the sixth century B.C. The temple of Ceres, so called, is Greek Doric, peripteral, hexastyle, with 13 columns on the flanks, on a stylobate of 3 steps, measuring 47x107 feet. There was an interior portico before the pronaos, and no opisthodomos; the cella, however, had a rear chamber occupying about one third of its length, with a door in the back. Though many architectural details appear debased, the temple probably dates from the early sixth century B.C. The Basilica, so called, is a Greek Doric peripteral structure of 9x18 columns, measuring 80x178 feet, on a stylobate of 3 steps. There are 5 columns between antæ in the pronaos, and the cella is divided longitudinally by a central range of columns. A reasonable explanation of this unusual plan is that the temple was double, one half being dedicated presumably to Demeter and the other to Persephone. Despite some poor architectural details which have been thought to indicate a late date, the temple probably belongs to the first part of the sixth century B.C.

From *The Century Cyclopedia of Names.*

ETCHINGS OF
THE TEMPLES AT PÆSTUM

Note reference letters A, B, C, etc., inserted here and there in the composition. These serve to identify the details described in the inscriptions below the etchings.

1. **Frontispiece**
   Ruins of the Interior of the Temple of Neptune.

2. **General View of the Temples at Pæstum**
   In the foreground are seen the ruins of the wall which encompassed the city.

3. **The Basilica**
   Exterior view of the rear end and of one side.

4. **Another View of the Exterior of the Basilica**
   Showing part of the façade and also the Temple of Ceres and the Temple of Neptune.

5. **Side View of the Exterior of the Basilica**
   In the right foreground a portion of the façade of the Temple of Neptune.

6. **Interior View of the Basilica**
   Showing the pronaos and three of the columns which divided the cella longitudinally into two equal portions.

7. **Another View of the Interior of the Basilica**
   Showing the façade of the pronaos.

8. **A Different View of the Interior of the Basilica**

9. **Another View of the Interior of the Basilica**
   Showing the rear of the pronaos. The Temple of Neptune is seen in the middle distance through the columns to the left.

10. **Another View of the Interior of the Basilica**
    Showing the rear of the pronaos and three of the columns which divided the cella longitudinally into two equal portions.

11. **Façade and one Side of the Temple of Neptune**
    The Basilica is seen in the middle distance to the right of the composition.

12. **View of the Interior of the Temple of Neptune**
    Showing the pronaos, the epinaos, and the two rows of columns which supported the roof.

13. **Another View of the Interior of the Temple of Neptune**
    Showing the pronaos and a portion of the cella.

14. **Another View of the Interior of the Temple of Neptune**
    Showing the rear of the pronaos.

15. **A Different View of the Interior of the Temple of Neptune**
    Showing the cella and the two rows of columns which supported the roof.

16. The Temple of Ceres
Showing the rear and one side.

17. The Temple of Ceres, side view
The other side of the Temple can be seen between the columns in the foreground to the left.

18. View of the Interior of the Temple of Ceres

ETCHINGS OF ANCIENT ROMAN EDIFICES

19. Exterior of the Pantheon
20. Interior of the Pantheon
21. Exterior of the Coliseum
22. Interior of the Coliseum
23. Temple of Hercules
24. Tomb of Cecilia Metella
25. Arch of Vespasian
26. Temple of Janus
27. Villa of Maecenas
28. Interior of the Villa of Maecenas
29. Arch of Titus
30. Isle of the Tiber
31. Site of the Ancient Roman Forum
32. Villa of Hadrian, Tivoli. No. 1
33. Villa of Hadrian, Tivoli. No. 2
34. Castel Sant' Angelo
35. Church of St. John Lateran
36. Interior of the Church of St. John Lateran
37. St. Peter's and the Vatican
38. Interior of St. Peter's
39. Baths of Antoninus
40. Temple of the Sibyl at Tivoli. No. 1
41. Temple of the Sibyl at Tivoli. No. 2
42. Temple of the Sibyl at Tivoli. No. 3
43. Santa Maria Maggiore
44. Interior of Santa Maria Maggiore
45. Arch of Trajan at Benevento
46. The Aqueduct of Nero
47. The French Academy at Rome
48. The Quirinal (now the Royal Palace)
49. Arch of Constantine
50. Piazza of St. John Lateran
51. Interior of the Temple of Bacchus
52. Piazza Navona
53. Ancient Roman Sepulchre

54. Temple of the Sibyl
55. Arch of Septimius Severus
56. Arch of Titus
57. Column of Trajan
58. Column of Antoninus
59. Temple of Minerva
60. Temple of Peace
61. Baths of Diocletian
62. The Wall of Tarquin
63. Temple of Apollo
64. Ancient Bridge over the Tiber. No. 1
65. Ancient Bridge over the Tiber. No. 2
66. Palace and Gardens of the Pamphili
67. Villa d'Este, Tivoli
68. Temple of Concord. No. 1
69. Temple of Concord. No. 2
70. Portrait of Piranesi.